CORPORATION OF LONDON

ART GALLERY

LOAN COLLECTION

OF PICTURES

1897.

CORPORATION OF LONDON

Art Gallery.

THE

Catalogue of the Loan Collection of Pictures,

By Painters of the British School who have flourished during Her Majesty's Reign.

PREPARED BY A. G. TEMPLE, F.S.A.,

Director of the Art Gallery of the Corporation of London.

EDWARD LEE, Esq.,

CHAIRMAN.

1897.

Wertheimer, Lea & Co.,
Printers,
Circus Place, London Wal., E.C.

From the Library of
Frank Simpson

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THE present is the Sixth Exhibition held at the Guildhall.

The	First	was in	1890	and it	was	visited by	109,383 persons.
,,	Second	,,	1892	,,	,,	,,	236,362 ,,
,,	Third	,,	1894	,,	,,	,,	300,366 ,,
,,	Fourth	,,	1895	,,	,,	,,	262,810 ,,
,,	Fifth	,,	1895	,,	,,	,,	124,271 ,,
			Total	...	...	...	1,033,192 ,,

Early Flemish and Dutch examples, and works of the British School have been shown in these Exhibitions. The Fifth Exhibition was exclusively of water colours, and a portion only of the Galleries was devoted to it.

In addition to the above number, the permanent Collection of the Corporation has been visited, since its establishment in 1886, by 468,430, bringing the total number of visitors to the Guildhall Art Gallery to 1,501,622.

The Exhibition now open is entirely of works of the British School by painters who have flourished during Her Majesty's reign.

The Library Committee of the Corporation of London desire to express their thanks to the owners of works for the kindness with which many distinguished and valuable paintings have been placed at their disposal for the Exhibition.

The Exhibition will be open from Wednesday, the 7th April, to Wednesday, the 14th July, inclusive.

Week Days 10 a.m. to 7 p.m.
Sundays 3 p.m. to 7 p.m.

The Admission will be free.

A. G. TEMPLE,
Director.

ART GALLERY OF THE
CORPORATION OF LONDON,
GUILDHALL, LONDON, E.C.
6th April, 1897.

GALLERY I.

MARBLE BUST OF HER MAJESTY QUEEN VICTORIA, EMPRESS OF INDIA.

By JOHN DURHAM, A.R.A.

MINIATURE PORTRAIT OF HER MAJESTY QUEEN VICTORIA, EMPRESS OF INDIA.

By MRS. CORBOULD ELLIS.

REPLICA of the miniature inserted in the jewel presented by the Queen to the Emperor of China, in return for the presents brought by Li Hung Chang in August, 1896.

Presented to the Corporation of London by H. HOMEWOOD CRAWFORD, ESQ., City Solicitor 1897.

1 MISS ETHEL ISMAY (MRS. GEOFFREY DRAGE).

By LUKE FILDES, R.A. Canvas 55 × 40 inches.
Lent by T. H. ISMAY, ESQ.
Exhibited, Royal Academy, 1892.

2 THE HERRING MARKET AT SEA.

By COLIN HUNTER, A.R.A. Canvas 41 × 71 inches.
Lent by the CORPORATION OF MANCHESTER.
Exhibited Royal Academy, 1884.

THE scene was painted on Loch Fyne, the time being early morning. The steamers are owned by herring dealers, who follow the boats to the fishing ground for the purpose of getting the fish at once and taking it to the Greenock or Glasgow markets.

3 GOD'S SHRINE.

By HUBERT HERKOMER, R.A., R.W.S.
Canvas 68 × 96 inches.
Lent by ALEXANDER YOUNG, ESQ.
Exhibited, Royal Academy, 1880.

4 IN MANUS TUAS DOMINE.

By BRITON RIVIERE, R.A. Canvas 57 × 84 inches.
Lent by ABRAHAM HAWORTH, ESQ.
Exhibited, Royal Academy, 1879.

5 THE NEWHAVEN PACKET.

By HENRY MOORE, R.A. Canvas 47½ × 83½ inches.
Lent by the CORPORATION OF BIRMINGHAM.
Exhibited, Royal Academy, 1885.

HENRY MOORE was born at York in 1831. He was a brother to Albert Moore, and studied under his father at the York Art Schools, and afterwards in the schools of the Royal Academy. He first directed his attention to landscape painting, until 1858, when he began the study of the sea, and has since become famous as one of our most successful and talented marine painters. He was made Associate of the Royal Academy in 1885 and died in 1895.

6 CALEDONIA STERN AND WILD.

By PETER GRAHAM, R.A. Canvas 48 × 72 inches.
Lent by GEORGE McCULLOCH, ESQ.

7 QUEEN ELIZABETH RECEIVING THE FRENCH AMBASSADOR AFTER THE MASSACRE OF ST. BARTHOLOMEW.

By W. F. YEAMES, R.A. Canvas 41 × 66 inches.
Lent by MRS. COOPE.
Exhibited, Royal Academy, 1866.

ON the 24th of August, 1572, St. Bartholomew's Day, a crime was perpetrated in Paris which struck dismay and horror throughout the civilized world. The Protestants inhabiting that city were indiscriminately massacred, many of them in the streets, some even in their beds. For eight days and nights the slaughter and pillage lasted. At the Spanish Capital the shocking event was celebrated with court festivals; at Rome the Pope gave thanks; but in England the tidings were received with the fiercest indignation. When the French Ambassador sought an audience of Elizabeth, to say what he could in extenuation of the "dreadful business," she declined to receive him, but after three days had passed, she granted him an interview. Nothing it is said could have been more affecting than the solemnity of this audience; silence as in the dead of night reigned through the apartment, and the courtiers and ladies clad in deep mourning, and ranged on either side, allowed the Ambassador to pass without one salute or favourable look.

8 HER ROYAL HIGHNESS THE PRINCESS OF WALES.

By EDWARD HUGHES. Canvas 93 × 58 inches.
Lent by His Royal Highness the PRINCE OF WALES.

9 "LE ROI EST MORT! VIVE LE ROI."

By MARCUS STONE, R.A. Canvas 54 × 81 inches.
Lent by ROBERT WHARTON, ESQ.
Exhibited, Royal Academy, 1873.

THE old king lies dead, to the left of the picture, and the ministers and courtiers are busy saluting the new monarch, a child, who clings to his mother's gown

10 A CORVETTE SHORTENING SAIL TO PICK UP A SHIP-WRECKED CREW.

By THOMAS SOMERSCALES. Canvas 48 × 72 inches.
Lent by J. L. PEARSON, ESQ., R.A.
Exhibited, Royal Academy, 1893.

11 THE ROLL CALL.

By LADY BUTLER (Elizabeth Thompson).
Canvas 36 × 72 inches.
Lent by HER MAJESTY THE QUEEN.
Exhibited, Royal Academy, 1874.
Originally the property of C. J. GALLOWAY, ESQ.
Engraved by F. STACPOOLE, A.R.A., and published by THE FINE ART SOCIETY, 148, New Bond Street.

THE picture represents the calling of the roll after an engagement in the Crimea.

12 THE SHORTEST WAY TO SCHOOL.

By J. C. HOOK, R.A. Canvas 34 × 55 inches.
Lent by SIR SAMUEL MONTAGU, BART., M.P.

13 GENERAL LORD ROBERTS, V.C., K.C.B.

By W. W. OULESS, R.A. Canvas 50 × 40 inches.
Lent by the MESS COMMITTEE OF THE ROYAL ARTILLERY, WOOLWICH.
Exhibited, Royal Academy, 1882.

14 THE BANQUET SCENE (MACBETH).

By D. MACLISE, R.A. Canvas 72 × 120 inches.
Lent by F. W. COSENS, ESQ.
Exhibited, Royal Academy, 1840.
Collection of the EARL OF CHESTERFIELD.

THIS incident is taken from Shakespeare, who, in writing his famous tragedy of the Scottish Thane, based the scene on Hollinshed's "Chronicles of Scotland." Macbeth is giving to his noblemen a supper or banquet, to which Banquo has also been bidden. But Banquo's murderers are at the moment doing their work, and Macbeth, speaking to the company of the "noble Banquo," wishes he were at the feast. As he stands up to "drink and carouse to him," Banquo's ghost appears on a chair behind him. Macbeth, "turning about to sit down," sees the ghost which fronts him, so that he falls into a great passion of fear and fury, and knowing now that the dark deed he has ordered has been successfully accomplished, utters in his agitation many words about it, by which, when the company came to learn of the murder, they suspected Macbeth. "Pr'ythee, see there! behold! look! lo! how say you?" These are the words he is uttering. His Queen attempts to reassure the company by telling them that the King is often thus, and bidding them not to mind him, turning the next moment fiercely to her husband with the words, "Are you a man?" In 1050, Macbeth, it is said, repaired to Rome, probably by pilgrimage, and distributed money

broadcast among the poor, presumably to obtain absolution. Seven years later he was dethroned and slain at Lumphanan, in Mar, by Malcolm, who thereupon became King of Scotland as Malcolm III.

DANIEL MACLISE, R.A., was born at Cork in 1811, and studied at the School of Art there. He gave much attention to the study of anatomy, which laid the foundation for his "future pre-eminence in figure drawing." He came to London in 1827, entered the Schools of the Royal Academy, and gained silver medals and also the gold medal in 1829. He was elected Associate of the Royal Academy, and in 1840 became Royal Academician. His death occurred in 1870.

15 RAMSGATE SANDS.

By W. P. FRITH, R.A. Canvas 30 × 61 inches.
Lent by HER MAJESTY THE QUEEN.
Exhibited, Royal Academy, 1854.
International Exhibition, 1862.
Manchester Jubilee Exhibition, 1887.

16 AFTER LANGSIDE, QUEEN MARY'S FAREWELL TO SCOTLAND.

By A. C. GOW., R.A. Canvas 44 × 60 inches.
Lent by GEORGE MCCULLOCH, ESQ.
Exhibited, Royal Academy, 1891.

AFTER the escape of Mary Queen of Scots from Loch Leven Castle, the Regent Murray met her at Langside, near Glasgow, where a battle was fought, in which he totally defeated her. The unhappy Queen fled southwards with great precipitation, and, embarking in a fishing boat at Galloway, landed in Cumberland, whither she despatched a messenger to Queen Elizabeth claiming her protection.

17 AVENUE IN THE MARSHES.

By ADRIAN STOKES. Canvas 26 × 48 inches.
Lent by CAPTAIN JOHN AUDLEY HARVEY.
Exhibited, New Gallery, 1895.

18 CHILL OCTOBER.

By SIR J. E. MILLAIS, BART., P.R.A. Canvas 55 × 73 inches.
Lent by LORD ARMSTRONG, C.B.
Exhibited, Royal Academy, 1871.
Exposition Universelle, Paris, 1878.
Collection of SAMUEL MENDEL until 1875.
Etched by BRUNET DEBAINES, and published by MESSRS. T. AGNEW & SONS, 39B, Old Bond St.

THE scene is a backwater of the River Tay, near Perth, at a spot known as Sedgy Den. A bank of willows on the water's brink strikes in dark shade against the highest lights of a gray October sky. The whole foreground is thickly set with water reeds. The picture was painted in 1870, and is famous as the artist's first landscape proper.

19 THE ORPHAN.

By E. A. WATERLOW, A.R.A. Canvas 35 × 60 ins.
Lent by GEORGE McCULLOCH, ESQ.

20 CYMON AND IPHIGENIA.

By LORD LEIGHTON, P.R.A. Canvas 64 × 129 ins.
Lent by W. CUTHBERT QUILTER, ESQ., M.P.
Exhibited, Royal Academy, 1884.
Photogravure published by the FINE ART SOCIETY, 148, New Bond Street.

THE scene is taken from Bocaccio, and is laid in the island of Cyprus. There, in distant times, noble youths who found a literary education difficult might be set to do a hind's work about the fields, and there, too, lovely ladies might sleep under the breath of a May night, clad only in "subtle" vesture, and with no guard save two lady attendants. Cymon, the untaught, on his way from field to field, or vineyard to vineyard finds in his path the sleeping Iphigenia, "the revelation of whose beauty touches his dark intellect and hidden heart to the first sensibility of his brief life."

21 HAMPSHIRE.

By DAVID MURRAY, A.R.A. Canvas 72 × 108 inches.
Lent by GEORGE MCCULLOCH, ESQ.
Exhibited, Royal Academy, 1893.

22 THE OLD GATE.

By FRED. WALKER, A R.A. Canvas 52 × 66 inches.
Lent by A. E. STREET, ESQ.
Royal Academy, 1869.
The original study, 36 × 48 ins. is in the Art Gallery of Birmingham.

CHILDREN are playing at the foot of the worn steps, at the top of which is an old gate, through which are passing a comely country girl, with gay shawl and busy basket, and a lady in mourning, apparently a young widow. On either side of the gate is a square pillar, grey with time, and beyond is the rich country-side, chill and sad on this sunless spring day. Gently the gate closes behind them, and as they descend, a sturdy young labourer passes along the road with his spade on his shoulder and with his eyes turned towards them.

23 THE MEADOW MIRROR.

By DAVID MURRAY, A.R.A. Canvas 40 × 60 inches.
Lent by MRS. LEES.
Exhibited, New Gallery, 1890.

24 THE CITY OF DIS.

By ALBERT GOODWIN, R.W.S. Canvas 49 × 80 inches.
Lent by the Artist.
Exhibited, Royal Academy, 1892.

DANTE, led by Virgil, is passing through the infernal regions. The citizens of Dis bar their passage, but are driven back by a heavenly messenger, after which they proceed on their way between the torments and the city walls.

25 LANDSCAPE AND SHEEP.

By H. W. B. DAVIS, R.A. Canvas 28½ × 60 inches.
Lent by HUMPHREY ROBERTS, ESQ.

26 ORPHEUS AND EURYDICE.

By T. GRAHAM. Canvas 55 × 60 inches.
Lent by GEORGE McCULLOCH, ESQ.

27 AUTUMN GLORY.

By ALFRED EAST, R.I. Canvas 48 × 60 inches.
Lent by the Artist.

28 WESTMINSTER.

By ALBERT GOODWIN, R.W.S. Canvas 37½ × 56 ins.
Lent by HUMPHREY ROBERTS, ESQ.

29 ENTRANCED.

By HUBERT HERKOMER, R.A. Canvas 55 × 44 ins.
Lent by ABEL BUCKLEY, ESQ.
Exhibited, Royal Academy, 1887.

30 THE WHITE LADY OF NUREMBURG.

By WYKE BAYLISS, P.R.B.A. Canvas 57 × 40 inches.
Lent by THE CORPORATION OF LIVERPOOL.
Painted 1887.

SAKRAMENT-HAUS in the Church of St. Lawrence. The work was by Adam Kraft and his two apprentices, who represented themselves as kneeling figures, bearing the shrine upon their shoulders.

31 THE RAIN IS OVER AND GONE.

By ALFRED PARSONS, A.R.A. Canvas 48 × 74 ins.
Lent by GEORGE McCULLOCH, ESQ.
Exhibited, Royal Academy, 1896.

32 CORDELIA.

By G. W. JOY. Canvas 41 × 52 inches.
Lent by the CORPORATION OF LEEDS.
Presented to the Art Gallery of that city by COLONEL T. W. HARDING, J.P.

33 THE YOUNG DUKE.

By W. O. ORCHARDSON, R.A. Canvas 58 × 96 inches
Lent by GEORGE McCULLOCH, ESQ.
Exhibited, Royal Academy, 1889.
Collection of MR. CHARLES NECK until 1896.

34 OUR NORTHERN WALLS.

By PETER GRAHAM, R.A. Canvas 78 × 53 inches.
Lent by JAMES HOULDSWORTH, ESQ.

35 THISTLEDOWN.

By DAVID MURRAY, A.R.A. Canvas 47 × 73 ins.
Lent by GEORGE McCULLOCH, ESQ.
Exhibited, Royal Academy, 1895.

36 LADY GODIVA.

By E. BLAIR LEIGHTON. Canvas 50 × 60 inches.
Lent by the CORPORATION OF LEEDS.
Presented to the Art Gallery of that City by R. BOSTON, ESQ.
Exhibited, Royal Academy, 1892.

GODIVA is described as having been a lady of great beauty. She married Leofric, Earl of Chester, and three years later induced her husband to found a Benedictine Monastery at Coventry. She made it resplendent with gold and gems to a degree unequalled in England at that date. But her fame as a religious foundress has been eclipsed by the story of her famous ride through Coventry, A.D. 1041. Apparently the oldest narrative is by Roger of Wendover, who represents Godiva as begging the release of Coventry

from a heavy bondage of toll. Leofric replied: "Mount your horse naked, and pass through the city from one end to the other, and on your return you shall obtain what you ask." Godiva accordingly rode, her long hair down, so that no one could recognise her. Struck with admiration, Leofric granted the release by charter. The ballad in the Percy folio, six centuries after the occurrence, is the first to mention Godiva's order for all persons to keep within doors, and no mention is made of anyone disobeying such an order until 1732, when allusion to it occurs in Rapin. Godiva is believed to have died a few years before the Domesday Survey in 1086. She left a rosary of gems, worth a hundred marks of silver, to be placed round the neck of the image of the Virgin, in the Abbey Church of Coventry, in one of the two porches of which she was buried, her husband having been placed, thirty years previously, in the other.

36a ROMEO AND JULIET.

By FRANK DICKSEE, R.A. Canvas 68 × 46 inches.
Lent by CHARLES CHURCHILL, ESQ.
Exhibited, Royal Academy, 1884.

37 THE EARL OF CHICHESTER.

By FRANK HOLL, R.A. Canvas 50 × 40 inches.
Lent by the SUSSEX COUNTY COUNCIL.
Exhibited, Royal Academy, 1886.

FRANK HOLL was born in London in 1845. He was the son of the engraver, Francis Holl, A.R.A. At the age of 15 he became a probationer at the Royal Academy Schools. He availed himself only to a very limited extent of the travelling studentship he obtained, feeling that he did not profit by foreign travel. His pictures the next ten years were for the most part scenes of domestic life, often dramatic in their character, and always pathetic to an extent that sometimes brought their realism almost too painfully home; as in his pictures of "Hush" and "Hushed," and "The Visiting Day at Newgate." He secured his reputation, however, by them, to be increased in a manner unexpected by him, when, in 1879, at the urgent request of an old and intimate friend, he undertook the painting of a portrait, the excellence of which at once discovered his true vocation. From 1879 to his death in 1888, at the age of forty-three, he painted the portraits of many of the most illustrious men of the day, his most distinguished achievements being, perhaps, the full-length portrait of H.R.H. the Duke of Cambridge, and the three-quarter length of the fourth Duke of Cleveland. As evidence of his industry, it may be remarked that, in the year he died, he had on exhibition at the Academy eight portraits, the fruit of his previous year's work, all of them painted with the same masterly dexterity and decision, viz., a full-length of H.R.H. the Prince of Wales, and three-quarter lengths of Earl Spencer, Mr. Gladstone, Baron Huddleston, Sir William Jenner, Sir Andrew Clark, Sir Richard Webster, and Mr. Townsend, of New York. He was elected an Associate of the Royal Academy in 1878, and an Academician in 1884.

38 THE WOMEN OF AMPHISSA.

By L. ALMA TADEMA, R.A. Canvas 48 × 60 inches.
Lent by MRS. THWAITES.
Exhibited, Royal Academy, 1887

DURING the holy war that followed the taking of Delphi by the Phocians, it chanced that the Chyades, women sacred to Dionysus, were seized with religious frenzy, and, wandering aimlessly, came at night to the city of Amphissa, which was in league with Phocis, and their enemy. But, being weary, and unconscious of danger, they lay down in the market-place, and slept. When the wives of Amphissa heard this, they hastened to the spot, fearing lest the Chyades should suffer insult or injury; and, standing round the sleepers, waited till they had awakened, then tended them and gave them food. After which, having asked leave of their husbands, they led the wanderers from the city, safe unto the boundaries of their own land.

39 OF WHAT IS THE WEE LASSIE THINKING?

By T. FAED, R.A. Canvas 57 × 39 inches.
Lent by ROBERT WHARTON, ESQ.

40 A BABYLONIAN MARRIAGE MARKET.

By EDWIN LONG, R.A. Canvas 68 × 120 inches.
Lent by the TRUSTEES of the ROYAL HOLLOWAY COLLEGE.
Exhibited, Royal Academy, 1875.
Collection of the late EDWARD HERMON until 1882.
Photogravure published by the FINE ART SOCIETY, 148, New Bond Street.

HERODOTUS records one of the customs of the Babylonians, "which, whether in jest or earnest, he declares to be the wisest he ever heard of. This was their wife-auction, by which they managed to find husbands for all their young women. The greatest beauty was put up first and knocked down to the highest bidder; then the next in the order of comeliness—and so on, to the damsel who was equidistant between beauty and plainness, who was given away gratis. Then the least plain was put up and knocked down to the gallant who would marry her for the smallest consideration, and so on, till even the plainest was got rid of to some cynical worthy who decidedly preferred lucre to looks. By transferring to the scale of the ill-favoured the prices paid for the fair, beauty was made to endow ugliness, and the rich man's taste was the poor man's gain."—"Herodotus" George C. Swayne, M.A.

EDWIN LONG was born at Bath in 1829, and became a pupil of John Phillip in London. In 1857 he visited Spain, there to study Velasquez, and again in 1874-75; for a long time he was in Egypt and Syria. He was elected Associate of the Royal Academy in 1876, and Royal Academician in 1881. The present picture was painted in 1875, and was sold at the Hermon Sale in 1882 for £6,615. He died in 1891.

41 ON THE STEPS OF SCUOLA, SAN ROCCO VENICE.

By HENRY WOODS, R.A. Canvas 40 × 26 inches.
Lent by STEPHEN G. HOLLAND, ESQ.
Exhibited, Royal Academy, 1889.

42 A FISH SALE ON THE CORNISH COAST.

By STANHOPE A. FORBES, A.R.A. Canvas 47 × 61 ins
Lent by JOSEPH J. BROWN, ESQ.
Exhibited, Royal Academy, 1885.

43 INTERCEPTED DESPATCHES.

By J. SEYMOUR LUCAS, A.R.A. Canvas 31 × 46 inches.
Lent by SIR SAMUEL MONTAGU, BART., M.P.
Exhibited, Royal Academy, 1877.

44 THE GREY OF THE MORNING.

By JOHN BRETT, A.R.A. Canvas 42 × 84 inches.
Lent by GEORGE McCULLOCH, ESQ.
Exhibited, Royal Academy, 1882.

45 SPINDRIFT.

By J. McWHIRTER, R.A. Canvas 32 × 56 inches.
Lent by the TRUSTEES of the ROYAL HOLLOWAY COLLEGE.

"SPINDRIFT" means the spray of the sea caught up and whirled away by the wind. The scene is near Loch Range, Isle of Arran.

Exhibited, Royal Academy, 1876.
Collection of the late EDWARD HERMON, M.P., until 1882.

45a THE SICK CHILD.

By JOSEPH CLARK. Canvas 22 × 17 inches.
Lent by H. J. TURNER, ESQ.

46 EASTHAM, ON THE MERSEY.

By ROBERT TONGE. Canvas 13 × 20 inches.
Lent by GEORGE RAE, ESQ.

47 THE JUDGMENT OF PARIS.

By S. J. SOLOMON, A.R.A. Canvas 96 × 66 inches.
Lent by GEORGE McCULLOCH, ESQ.
Exhibited, Royal Academy, 1891.

48 THE STEP.

By JOHN PETTIE, R.A. Canvas 31 × 47 inches.
Lent by H. J. TURNER, ESQ.
Exhibited, Royal Academy, 1876.

JOHN PETTIE was born in Edinburgh in 1839. He received his art education at the Trustees Academy of that city, and at the schools of the Royal Scottish Academy, exhibiting his first picture "The Prison Pet" in Edinburgh, in 1859. In 1862 he came to London and was elected an associate of the Royal Academy in 1867, and Academician in 1873. He died in 1893.

49 THE HAPPIER DAYS OF CHARLES I.

By F. GOODALL, R.A. Canvas 33 × 57 inches.
Lent by ROBERT WHARTON, ESQ.

CHARLES I. married Henrietta Maria, daughter of King Henry IV. of France. The pens of all writers were eloquent in praise of her beauty, and their wedded life was characterised by the exercise of accomplished pursuits and the enjoyment of refined pleasures, which shed a lustre over their early life. The moral worth of Charles, his devotion to the Queen, and the cultured tastes of both, gave to the Court an elegance, till then unknown.

The picture shows the English Monarch with his Queen and surrounded by a few chosen companions in a stately park, enjoying on a summer afternoon the simple pleasures of society and song. All is peaceful and suggestive of repose throughout the land he governs, and the shadows which enveloped the latter years of his reign have not yet begun to gather.

50 CLEARING THE ORCHARD.

By H. H. LA THANGUE. Canvas 40 × 34 inches.
Lent by C. J. GALLOWAY, ESQ.
Exhibited, Royal Academy, 1895.

51 FEBRUARY FILL-DYKE.

By B. W. LEADER, A.R.A. Canvas 48 × 72 inches.
Lent by J. E. WILSON, ESQ., of Birmingham.
Exhibited, Royal Academy, 1881.

52 MRS. HUGH HAMMERSLEY.

By J. S. SARGENT, R.A. Canvas 81 × 45 inches.
Lent by HUGH HAMMERSLEY, ESQ.
Exhibited, New Gallery, 1893.

53 A HOPELESS DAWN.

By FRANK BRAMLEY, A.R.A. Canvas 48 × 36 inches.
Lent by the PRESIDENT and COUNCIL of the ROYAL ACADEMY.
Exhibited, Royal Academy, 1888.

54 BASS FISHING.

By C. NAPIER HEMY, A.R.W.S. Canvas 26 × 36 ins.
Lent by GEORGE McCULLOCH, ESQ.

54a THE SACRED POOL, KARNAC, THEBES.

By FRANK DILLON, R.I. Canvas 18 × 29 inches.
Lent by a Gentleman.

54b RICHARD, DUKE OF GLOUCESTER, AND THE LADY ANNE.

By E. A. ABBEY A.R.A. Canvas 47 × 98 inches.
Lent by GEORGE McCULLOCH, ESQ.
Exhibited, Royal Academy, 1896.
Etched by M. LEOPOLD FLAMENG for the Subscribers of the Art Union of London, 112, Strand.

THE picture shows the funeral cortège of King Henry VI. on its way from the Tower of London to Chertsey. Accompanying it is the Lady Anne, scarcely seventeen, recently widowed by the murder of her husband, Prince Edward, at Tewkesbury. Richard, Duke of Gloucester, barely twenty years of age, who was afterwards King Richard III. (the suspected murderer of both King Henry and Prince Edward), also follows, and seizes the inopportune moment to urge his suit for the hand of the woman he has widowed. With one hand he offers her a marriage ring, with the other a sword wherewith to kill him if his suit be refused. Lady Anne, in spite of all, accepts him, and was herself believed to have been poisoned by him some years afterwards, to allow of a marriage he contemplated with the Princess Elizabeth of York.

NOTE.—*The receipt of this Picture from Paris is delayed until the middle of April.*

GALLERY II.

55 VENICE.

By J. B. PYNE. Canvas $21\frac{3}{4} \times 29\frac{3}{4}$ inches.
Lent by MRS. LEES. Soth. 17.3.1971 (42) illus.

JAMES B. PYNE was born in 1800, in Bristol, and painted both in oil and water colour. In 1835 he removed to London, and first exhibited at the Royal Academy in the year following. In 1841 he visited Italy, and there painted many attractive pictures. In 1848 he executed a series of English landscapes, which were lithographed. He died in 1870.

56 A DEVONSHIRE MILL.

By G. B. WILLCOCK. Canvas 25 × 30 inches.
Lent by REGINALD VAILE, ESQ.

GEORGE BARRELL WILLCOCK was born at Exeter in 1811, and for some years he helped his father, who was a coach builder, by painting the armorial and heraldic devices on carriages; but in 1842 he turned his attention to landscape painting, and by the counsels of his friend, James Stark, he painted constantly from nature, often completing his work on the spot. Between the years 1846 and 1852, Willcock was a frequent exhibitor at the Academy, but he died at the early age of forty-one from the effects of cold, caused by painting in the open air during a cold, wet season.

57 THE PENNY WEDDING.

By SIR DAVID WILKIE, R.A. Canvas 24 × 37 in.
Lent by HER MAJESTY THE QUEEN.
Painted for THE PRINCE REGENT.
Exhibited, Royal Academy, 1819.
International Exhibition, 1862.

SIR DAVID WILKIE was born at Cults, in Fifeshire, in 1785, his father being the minister of the parish. His whole life from a very early age was devoted to his Art. In his memoirs he says—"I could draw before I could read, and paint before I could spell." After studying at Edinburgh, he came at the age of twenty to London, and worked in the Royal Academy Schools, exhibiting and selling many of his pictures. He was elected Royal Academician in 1811. In 1830 he was appointed painter-in-ordinary to the King, and in 1836 was knighted. Four years later he went on a pilgrimage to the East from which he was destined never to return, for on his way home just after the ship had left Malta, he was seized with illness, died and was buried at sea within sight of Gibraltar. His burial is the subject of one of Turner's most beautiful pictures.

58 RUSTIC CIVILITY.

By WILLIAM COLLINS, R.A. Canvas 28 × 36 inches. Lent by THE DUKE OF DEVONSHIRE, K.G.

WILLIAM COLLINS was born in London in 1788. His father, a native of Wicklow, in Ireland, was a man of literary abilities, and the friend and biographer of George Morland, and carried on the business of a picture dealer in order to provide means for supporting his family. As a boy William Collins was allowed to watch the painter, George Morland, at his work, and in 1807 he obtained admission as a student into the Royal Academy. Even at this early stage in his life he began to exhibit at the annual exhibitions. In 1812 his father died, leaving his family penniless, and wholly dependent on the young artist for the means of subsistence. In the year 1814 his pictures, in the opinion of his fellow artists, showed such qualities of pathos and tenderness, that he was elected an Associate of the Royal Academy, and, six years later, a Royal Academician. He visited the Continent on several occasions, each tour affording him materials for numerous paintings. He died in London in 1847. His favourite and popular subjects are coast-scenes and landscapes, animated with rustic figures, often of children; "As Happy as a King," and "Rustic Civility" (the present picture), may be mentioned as being widely known and appreciated.

59 WELSH DROVERS CROSSING A COMMON.

By JOHN LINNELL, SEN. Panel 15 × 22½ inches.
Lent by ABEL BUCKLEY, ESQ.
Collection of MR. DAVID PRICE until 1892.

THE effect is that of a fine evening after rain.

JOHN LINNELL was born in 1792. His father was a picture dealer and wood carver. He very early evinced a taste for Art, and became a pupil of Benjamin West and John Varley, and also attended the Royal Academy School, where he learnt much from his fellow student Mulready. For a period of seventy years he sent contributions to the Academy, and many hundreds of his paintings are in public or private galleries in England. The last thirty years of his life he resided at Redhill, where he died in 1882.

60 A SPANISH VOLUNTEER.

By JOHN PHILLIP, R.A. Canvas 17½ × 13½ inches.
Lent by ABEL BUCKLEY, ESQ.
Collection of DAVID PRICE until 1892.

JOHN PHILLIP was born at Aberdeen in 1817; he was of humble parentage, and very early in life showed a capacity for Art. When about seventeen he came to London as a stowaway in a coasting vessel, visited the National Gallery and the Royal Academy, and returned in a few days to Aberdeen. By the kindness of friends he was enabled to become a student at the Royal Academy, and his pictures of Scottish life soon attracted attention. In 1851 he went to Seville for the restoration of his health; and from that time resided mostly in Spain on account of his delicate constitution, paying annual visits to his native town of Aberdeen. In Spain he produced many brilliant works, most of which were exhibited at the Royal Academy. He was elected Associate of the Royal Academy in 1857, and Royal Academician in 1859. In the Spring of 1866 he went on a visit to Rome, but failing health compelled him to return to London, where he died in 1867.

61 PORTSMOUTH.

By ALFRED VICKERS. Canvas 12 × 20 inches.
Lent by C. WENTWORTH WASS, ESQ.

ALFRED VICKERS was born at Newington in Surrey, in 1786. He was self-taught, and studied much from nature and from the works of the Dutch masters. He exhibited at the Royal Academy and at other exhibitions from 1814 to 1868, and died in the latter year.

62 THE CHESS PLAYERS.

By W. J. MÜLLER. Panel, 23½ × 32 inches.
Lent by JAMES MASON, ESQ.

'THIS most celebrated of all Müller's works is so powerful, and yet so brilliant in colour, that it has lately been described by an artist as showing out like 'a tray of jewels,' amidst a collection of works by Turner, Prout, and Copley Fielding. It was outlined on an old deal panel, and he began to paint only part of the subject now represented; but as the day went on it grew in size and importance, until when leaving off, between four and five in the afternoon, the whole subject began to appear, all the figures in their places, and already full of character and power. Calling to Harry Johnson, he begged him to dip a thick cloth in water, and after wringing it out, to place the same over the picture, covering it up completely, so as to exclude the air; thus it would be kept from drying and remain in a pulpy 'tacky' condition. The next morning Müller again resumed work on it directly after breakfast, and by the time it was dark on the evening of the second day he had finished the picture, such as it now is, excepting, as Mr. Solly wrote in 1875, that the thirty years which have elapsed since it was painted have considerably improved and mellowed its tone. Müller reckoned on this effect of time, and painted brightly in consequence. And thus this marvellous work was produced in two days."

WILLIAM JAMES MÜLLER was born at Bristol in 1812. His father, of German nationality, was curator of the Bristol Museum. He was

at one time intended to be an engineer, but his taste for Art soon became evident. He received his first instruction from J. B. Pyne, and in 1833 his first picture was exhibited at the Royal Academy. He visited the continent shortly afterwards, studying much from nature, and in 1838 travelled in Greece and Egypt, returning with a number of interesting works, among them the "Prayer in the Desert," and "A Street Scene in Cairo." In the year following he settled in London, and two years later published "Picturesque Sketches of the age of Francis I.," which greatly extended his fame on the continent. He also joined, at his own expense, an expedition sent by the Government to Lycia, and from valuable sketches he made there produced the pictures which were exhibited during the next few years. In 1845, Müller left London for Bristol for the benefit of his health, but he died there the same year of heart disease. His works are much esteemed, and are considered to be of high artistic value; he is one of the chief painters of Architectural subjects of the past generation, and his death at the early age of thirty-three closed a career of considerable achievement and much promise.

63 "GOING TO THE BALL," SAN MARTINO, VENICE.

By J. M. W. TURNER, R.A. Canvas 25 × 37 inches.
Lent by SIR DONALD CURRIE, K.C.M.G., M.P.
Exhibited, Royal Academy, 1846.
Collection of JOSEPH GILLOTT until 1872.
Collection of JAMES PRICE until 1895.

64 A VIEW IN CANTERBURY MEADOWS, WITH COWS AND SHEEP ON THE BANKS OF A STREAM.

By T. SIDNEY COOPER, R.A. Canvas 42 × 78 inches.
Lent by HORATIO BRIGHT, ESQ.
Collection of LORD NORTHWICK
Collection of ROBERT WHARTON, ESQ.
Painted in 1855.

65 DEPARTURE OF ADONIS FOR THE CHASE.

By J. M. W. TURNER, R.A. Canvas 69 × 47 inches.
Lent by W. CUTHBERT QUILTER, ESQ., M.P.
Painted, 1806.
Exhibited, Royal Academy, 1849.
Collection of JOHN GREEN until 1830.
NOVAR Collection until 1878.
BECKETT-DENISON Collection until 1885.

Soth. 17.3.1971 (56) illus. q.v.

66 PETER THE GREAT SEES CATHERINE, HIS FUTURE EMPRESS, FOR THE FIRST TIME.

By AUGUSTUS L. EGG, R.A. Canvas 36 × 50 inches.
Lent by T. H. MILLER, ESQ.

AUGUSTUS LEOPOLD EGG was born in London, in 1816. He became a pupil in drawing of Henry Sass, and entered the Royal Academy as a student in 1836, and was elected Associate in 1848, and Royal Academican in 1860. He was well known and appreciated as a painter of historical genre. He died in Algiers in 1863.

67 "RETURNING FROM THE BALL," ST. MARTHA, VENICE.

By J. M. W. TURNER, R.A. Canvas 25 × 37 inches.
Lent by SIR DONALD CURRIE, K.C.M.G., M.P.
Exhibited, Royal Academy, 1846.
Collection of JOSEPH GILLOTT until 1872.
Collection of JAMES PRICE until 1895.

JOSEPH WILLIAM MALLORD TURNER was born in 1775 at 26, Maiden Lane, Covent Garden. His father was a hairdresser, and his mother, a native of Islington, was, like her son, small in stature, and an early portrait of her, by Turner, gives her a masculine aspect. It is recorded that she had a bad temper, and led her husband a sad

life. She became insane in later years, and from her, it may be, Turner inherited his melancholy and reserved disposition. He began his career as a sort of infant prodigy in his father's shop, and there is a drawing of Margate church, in existence, executed by him when nine years old. His first school was at Brentford, and at the age of 14 he became a student at the Royal Academy. Four years later he received commissions for drawings to be engraved, and took a studio in Maiden Lane, close to his father's house. At the age of 24 he was elected an Associate of the Royal Academy. During the next few years he travelled over nearly the whole of England and Wales searching for subjects for his drawings, and made many acquaintances, who were afterwards among his best friends. Be coming Royal Academician in his 27th year, he practically ceased then to draw for the engraver, and took a house in Harley Street. The same year he made his first tour on the Continent, and exhibited six pictures of foreign subjects. His *liber studiorum* was begun in 1807, and forms, perhaps, the most satisfactory monument of his genius. In 1812 he migrated to Queen Anne Street, which was known as his address to the end of his life, although he later had a country house at Twickenham. He made yearly visits to all the most picturesque parts of the country, and in 1819 went on his first visit to Italy, and from that time dates the commencement of his bolder excursions into colour. In 1830 his first subjects from Venice were exhibited, and in 1839 his last picture at the Royal Academy was seen, "The fighting Temeraire tugged to her last berth." During the latter 10 years of his life he became interested in the then new art of photography, and paid several visits, *incognito*, to the studio of Mr. Mayall, calling himself a "Master in Chancery," and generously helping him, unasked, with a loan of £300. He received two offers of £100,000 each for the contents of his house in Queen Anne Street, but declined them, having already, in his will, bequeathed his pictures to the nation. Towards the end of 1851 he was discovered living, under the name of Booth, in a small house at Chelsea, and he there died the same year, and was buried in St. Paul's Cathedral.

68 THE COMMENTATOR OF THE KORAN.

By J. F. LEWIS, R.A. Canvas 25 × 29½ inches.
Lent by LOUIS HUTH, ESQ.
Painted 1867. Royal Academy, 1869. Paris Universal Exhibition, 1878.
Collection of SIR WILLIAM BOWMAN, BART., for whom it was painted, until 1893.

INTERIOR of a Royal Tomb at Brussa, Asia Minor.

JOHN FREDERICK LEWIS was born in London in 1805. He received his early tuition in Art from his father, who was an engraver and landscape painter. He exhibited at the Royal Academy in 1821, and his first achievements were in animal painting and chiefly in water colour. In 1843 he went to the East and remained there for several years, during which time he executed many of his best works. On his return to England in 1851 he resided at Walton-on-Thames. He died in 1876.

69 THE SEVENTH DAY OF THE DECAMERON.

By P. F. POOLE, R.A. Canvas 48 × 75 inches.
Lent by SIR JAMES JOICEY, BART.
Royal Academy, 1855.
Retouched, 1857.

THE romantic party are by the side of the beautiful lake in the lady's valley. In the foreground is Philomena, accompanying her song on the harp, and eleven figures are grouped about her. High hills surround the lake.

70 THE VALE OF CLWYD, KNOWN AS THE "TIMMINS CLWYD."

By DAVID COX. Canvas 36 × 56 inches.
Lent by T. J. BARRATT, ESQ.

DAVID COX was born in 1783, at Birmingham, where his father was a worker in iron. He was intended to follow in his father's footsteps, but owing to an accident, by which he broke his leg, the course of his life was altered, and he was sent to a drawing school. At the age of 17 he became engaged at the theatre as a scene painter. Four years later he came to London, where he supported himself by scene painting, and by making small sketches which he sold at the print shops. After a time he entered the studio of John Varley, and in 1808 married the daughter of his landlady, and took a small cottage at Dulwich, where he obtained pupils for drawing. In 1816 he removed to Hereford, where he was installed as a drawing master for two days a week at a ladies' school. It was at this period that he became a country member of the Water Colour Society, and went on many sketching excursions in England and Wales. Some yeart afterwards he returned to London, but his love of rural life and retirement caused him two years later to again take up his residence in the country. Greenfield House, Harborne, near his native Birmingham, was his last abode, and he died there in 1859, being buried in Harborne churchyard.

71 OFF MARGATE.

By GEORGE CHAMBERS. Canvas 38 × 54 inches.
Lent by REGINALD VAILE, ESQ.

72 THE SICK MONKEY, OR OUR POOR RELATIONS.

By SIR EDWIN LANDSEER, R.A. Canvas 36 × 27 inches.
Lent by the EARL OF NORTHBROOK, G.C.S.I.
Royal Academy, 1870.
Philadelphia Exhibition, 1876.
Paris Exhibition, 1878.

THE mother is tenderly nursing the sick monkey, while a black one sits on a rail above eating an orange, and holding another between his hind paws.

SIR EDWIN LANDSEER was born in London in 1802. He was the youngest son of John Landseer, the well-known engraver. His father taught him, and is said to have sent the boy at an early age into the fields to sketch from nature any animals he came across. Some drawings in South Kensington Museum were executed by him when five years old. His first exhibited picture was painted when thirteen years of age. Three years later he entered the schools of the Royal Academy. In 1826 he became an Associate, and a few years after an Academician. His pictures are universally known, and he is "the unrivalled painter of animal life." In 1850 he received the honour of knighthood. He died at his house in St. John's Wood in 1873, and was interred in St. Paul's Cathedral.

73 A RISING STORM.

By E. WILLIAMS (OLD WILLIAMS). Canvas 15 × 27 ins.
Lent by REGINALD VAILE, ESQ.

74 THE ITINERANT POULTERER LEAVING HOME.

By WILLIAM SHAYER. Canvas 47 × 38 inches.
Lent by MRS. NATHAN.

WILLIAM SHAYER was born at Southampton in 1788. From 1824, the date of the foundation of the Society of British Artists, until 1873 he was a constant contributor to their exhibitions, sometimes exhibiting seven or eight or even twelve pictures there in one year. His works, which were very popular, consist of representations of sheep and cattle, also of poultry, as instanced in the present example, and he was remarkable for his landscapes and coast scenery. He became a Member of the Society in 1862, and died at Shirley, near Southampton, in 1879.

75 LA BOMBA, OR THE WINE-DRINKERS.

By JOHN PHILLIP, R.A. Canvas 36 × 45 inches.
Lent by ABEL BUCKLEY, ESQ.
Collection of MR. RALPH BROCKLEBANK until 1892.
Universal Exhibition, Paris, 1878.

76 CHECKMATE.

By J. C. HORSLEY, R.A. Canvas $33\frac{1}{2} \times 47$ inches.
Lent by W. JESSOP, ESQ.
Collection of JOSEPH GILLOTT until 1872.
Exhibited, Royal Academy.

A BARONIAL hall is lit by a large window, through which pours the setting sun. An elderly couple are seated at chess, with a young lady standing by; another young lady is at work nearer the window with a youthful cavalier bending over her, and from behind a screen a page is regarding the couple.

77 FORDING THE RIVER (SHOWERY WEATHER).

By J. CONSTABLE, R.A. Canvas 51 × 60 inches.
Lent by CHARLES GASSIOT, ESQ.

A WAGGON with three horses crossing a full stream; tall trees rise to the left, a castle a little distance away, and a dog is on the bank to the extreme left of foreground. Heavily clouded sky of great power and freedom.

THIS eminent landscape painter was the son of a wealthy miller, and was born at East Bergholt, Suffolk, in 1776. As a boy he attended schools at Lavenham and Dedham, but showed little talent for any book-learning, and was always drawing. His parents had wished him to enter the Church, but Constable showing no inclination in that direction, his father took him into his own business. Growing into manhood, he was known throughout the country as "the handsome miller," because of his fine face and figure. He and his great friend, Dunthorne, used to paint together

in the fields, and his father, acknowledging at last his great talent, reluctantly allowed him to go to London to study Art, but it was not until the year 1799 that Constable became a student at the Royal Academy. During the years following, the summer months were spent in the country, living nearly always in the fields, and seeing nobody but field labourers. Nature was his great instructor, and though he attempted historical and portrait painting, in landscape is best shown his marvellous excellence. His whole life and letters testify to his love and appreciation for the country. In 1816 Constable married Miss Mary Bicknell, in 1819 was elected Associate of the Royal Academy, and ten years later Academician. Though he was a hard worker, for many years his pictures were not popular, but about the year 1829 he began to meet with success. Three pictures of his, exhibited at the French salon, won for him the gold medal, and were much praised. Living at Hampstead, his "dear sweet Hampstead," in 1827, he writes:—"My little studio commands a view without an equal in all Europe." The neighbourhood afforded him many studies for paintings, as did Asmington, the home of his wife when a girl, and Salisbury, where his friend Fisher lived. Constable often lectured on the study of Nature, and sometimes painted in water-colour. He died suddenly in London in 1837. A memoir of him, with much of his correspondence, was published 1843 by G. R. Leslie, R.A., and has recently been republished by Messrs. Chapman & Hall.

78 THE INTERIOR OF THE DUOMO, MILAN.

By DAVID ROBERTS, R.A. Canvas 52½ × 66 inches.
Lent by MRS. THWAITES.
Collection of J. FENTON until 1879.
Exhibited, Royal Academy, 1846.

TWO great pillars support the octagon, and are encircled with the bronze and silver pulpits; works which were begun by Carlo Borromeo, and completed by the Cardinal Frederick. The bassi-relievi by which they are enriched were executed by Andrew Pellizone, and the Caryatides which support them represent the symbols of the four Evangelists and the four Doctors of the Church—St. Gregory, St. Jerome St. Ambrose, and St. Augustine—modelled by Brambilla and cast by Busca. A procession ascends the steps leading to the Choir, and visitors and devotees are distributed in the area.

DAVID ROBERTS was born at Stockbridge, near Edinburgh, in 1796. Early in life he worked as a scene painter, and in 1822 he came to London, and was employed for many years in that capacity at Drury Lane. He first exhibited at the Royal Academy in 1826, and was elected an Associate of that body in 1839 and full Member in 1841. In the pursuit of Art he frequently visited the Continent and the East, painting equally well in oil or water colour. He died suddenly in 1864, while engaged in some large pictures on the Thames.

79 THE WILY ANGLER.

"But bite the perch will, and that very boldly."

By J. C. HOOK, R.A. Canvas 38 × 52½ inches.
Lent by ABEL BUCKLEY, ESQ.
Exhibited, Royal Academy, 1883.
Collection of MR. DAVID PRICE until 1892.
Etched by DAVID LAW, and published by THE FINE ART SOCIETY, 148, New Bond Street.

80 THE ABANDONED.

By CLARKSON STANFIELD, R.A. Canvas 36 × 60 in.
Lent by THE EARL OF NORTHBROOK, G.C.S.I.
Exhibited, Royal Academy, 1856.
Manchester Art Treasures Exhibition, 1857.
International Exhibition, 1862.
Manchester Jubilee Exhibition, 1887.

SINCE the abandonment of the vessel the sea must have sunk many times into repose, but it is now seen in the picture tossing the helpless hulk to and fro, her broken cordage hanging over her sides, and her riven copper showing as she heels to starboard. She is lifted on to the crest of a wave. Neither on board nor around is there sign of life.

THE correctness of Stanfield's painting of the sea was based on personal knowledge. He was born at Sunderland in 1793, and commenced life as a sailor. When still quite young an accident disabled him for active service; and forming an acquaintance with Douglas Jerrold, he was employed to paint scenes for Jerrold's theatrical entertainments. In 1818 he was engaged as scene painter at the old "Royalty," a sailors' theatre, and subsequently held appointments with Daniel Roberts at the "Cobourg" in Lambeth, and finally at Drury Lane, where his drop scenes were much admired. He soon, however, began to exhibit pictures. He was elected Associate of the Royal Academy in 1832, and Royal Academician in 1835, and was thereafter a regular exhibitor at the Academy. He died in 1867.

81 THE BANKER'S PRIVATE ROOM; NEGOCIATING A LOAN.

By J. C. HORSLEY, R.A. Canvas 40 × 50 inches.
Lent by the TRUSTEES of the ROYAL HOLLOWAY COLLEGE.

Exhibited, Royal Academy, 1870.
Collection of THOMAS TAYLOR, of Aston Rowant, until 1883.

THE painter, wishing one day to speak to the manager of the bank he dealt with, passed through the office to the door of his private room, which being a glass one, he could see through, and his attention was arrested by observing his old friend, a staid Scotchman, sitting at his desk with an expression of doubt and hesitation on his face, whilst before him was a lady, with papers around her on the table, leaning forward and apparently stating her case with much earnestness. This incident suggested the present subject to the painter, which he has laid, however, in the seventeenth century, with the curious but interesting garb and, accessories of that time.

82 AN AVENUE WITH FIGURES.

By T. CRESWICK, R.A. Canvas 39½ × 33½ inches.
Lent by THE EARL OF NORTHBROOK, G.C.S.I.
Painted 1838.

THOMAS CRESWICK, R.A., was born at Sheffield in 1811. He studied drawing at Birmingham, and in 1828 he exhibited pictures in London at the Academy and at the British Institution. In 1842 he was elected an Associate of the Royal Academy, and in 1851 an Academician. He died in London in 1869.

83 ANTIGONE.

By LORD LEIGHTON, P.R.A. Canvas 24 × 20 inches.
Lent by CHARLES CHURCHILL, ESQ.

ANTIGONE was the daughter of the Greek Œdipus. Her brother Polynices, being slain in combat with his brother Eteocles, the King Creon passed sentence of death upon any one daring to give him burial. But Antigone went out by night and scraped away the sand and made a grave for her brother's body. For this, Creon ordered her to be put into a hollow rock, and she there died.

LORD LEIGHTON was born at Scarborough in 1830. From his earliest years he showed his talent as an artist. His first serious tuition was received at Rome, and he afterwards studied at Berlin, and at Florence, Frankfort, and Brussels. It was at Brussels that he painted his first picture of "Cimabue finding Giotto drawing in the fields." He then visited Paris, and afterwards returned to Rome, where he executed the large picture of "Cimabue's Madonna carried through Florence," which was exhibited at the Academy in 1855, and was acquired by the Queen. He was elected an Associate in 1864, and Royal Academician in 1868, and on the death of Sir Frances Grant in 1879, he was made President, and received the honour of knighthood. He was made a baronet in 1885, and was created a peer shortly before his death in 1896.

84 A PAGE OF RABELAIS.

By H. STACY MARKS, R.A. Canvas 10 × 15 inches.
Lent by J. HILL HARTLAND, ESQ.

85 FAITHFUL UNTO DEATH.

By SIR E. J. POYNTER, P.R.A. Canvas 45 × 29 inches.
Lent by THE CORPORATION OF LIVERPOOL.
Exhibited Royal Academy, 1865.

THE Picture represents a Roman sentry in Herculaneum, at a time when the city is overwhelmed by a lava eruption from Mount Vesuvius. Though he encounter certain death in keeping to his post, he will not leave it.

86 A THORN AMID THE ROSES.

By JAMES SANT, R.A. Canvas 42 × 32 inches.
Lent by the CORPORATION OF MANCHESTER.
Engraved in mezzotint by H. SCOTT BRIDGWATER.
Published by MESSRS. DOWDESWELL, 160, New Bond Street.

87 THE HARVEST MOON.

By G. H. MASON, A.R.A. Canvas 33 × 91 inches.
Lent by ALEXANDER HENDERSON, ESQ.
Exhibited, Royal Academy, 1872.
Etched by R. W. MACBETH, A.R.A. Published by MR. ROBERT DUNTHORNE, Vigo Street, Regent Street.

GEORGE HEMMING MASON was born at Wetley Abbey, in Staffordshire, in 1818. He studied, by his parents' wish, for the medical profession, but abandoned it, at the age of twenty-six, for Art. He travelled on the Continent with his brother, and eventually settled in Rome for several years, from which place he contributed many pictures to the Exhibitions of London and Paris. While there news of financial disaster at home reached him, and for a time he was thrown entirely on his own resources. In 1857 he returned to England, and thenceforward all his subjects were taken from the neighbourhood of his birthplace, where he partially resided. In 1865 he settled in London, and was elected Associate of the Royal Academy in 1868. He died in 1872.

88 THE SWEET MEADOW WATERS OF THE WEST.

By J. W. NORTH, A.R.A. Canvas 51 × 74 inches.
Lent by the Executors of the late COLONEL NORTH

89 THE HOP GARDENS OF ENGLAND.

By CECIL LAWSON. Canvas 60 × 84 inches.
Lent by MRS. CECIL LAWSON.
Exhibited, Grosvenor Gallery, 1883.

CECIL G. LAWSON was born in Shropshire in 1851. His father was a portrait painter. While still a boy he employed himself, under the guidance of his father, in painting small studies from nature—landscapes, clouds, fruit, flowers, &c. In 1870 he exhibited at the Royal Academy his picture of "Cheyne Walk, Chelsea." After the lapse of four years he made a tour in Holland and Belgium, and in the same year, 1874, commenced his painting of "Hop Gardens of England." "The Minister's Garden" appeared at the Grosvenor Gallery in 1878, and attracted much attention. The painter described it as a tribute to the memory of Oliver Goldsmith; the studies for the composition were made on a hillside near Sandhurst. He married in 1879, and lived at Haslemere; there he painted "The August Moon," which, after his death, was presented to the National Gallery by his widow, in fulfilment of his wish. His health was always delicate, and though he spent the winter of 1881 in the Riviera, he returned to England no stronger, and died in the following year, aged 31.

89a WASTE LANDS.

By J. AUMONIER, R.I. Canvas 28 × 61 inches.
Lent by T. D. GALPIN, ESQ.

90 THE GAMBLER'S WIFE.

By SIR J. E. MILLAIS, BART., P.R.A. Canvas 34 × 15 inches.

Lent by HUMPHREY ROBERTS, ESQ.

Exhibited, Royal Academy, 1869; Exposition Universelle, Paris, 1878.

Etched by C. WALTNER, and Published by MESSRS. T. AGNEW & SONS, 39B, Old Bond Street.

91 A FAIRY RAID, CARRYING OFF A CHANGELING.

By SIR NOEL PATON, R.S.A. Canvas 37 × 58½ ins.

Lent by JOHN POLSON, ESQ.

Exhibited, Royal Academy, 1867.

IT is midsummer eve, and the Queen of the Fairies and her elfin chivalry are bearing away a changeling, captured in a raid upon human domain. The motley cavalcade are dashing through the darkness of a wood, and winding away through a moonlit glade, beyond which, grey and weird Druidical stones stand in the cold moonlight. The boles and gnarled trunks of the trees (about which, among the dewy herbage, grow fungi, foxglove, woodbine, the dog rose and the yellow iris) are the haunts of numberless spirits that float by night through the silent air. In every nook and corner they may be discerned intent on mischief.

92 MAN PROPOSES BUT GOD DISPOSES.

By SIR EDWIN LANDSEER, R.A. Canvas 36 × 96 in.
Lent by the TRUSTEES of the ROYAL HOLLOWAY COLLEGE.

"Not here! The White North has thy bones, and thou,
Heroic Sailor soul,
Art passing on thine happier voyage now
Towards no earthly pole."

THESE are the lines which Lord Tennyson wrote on the Cenotaph to Sir John Franklin, in Westminster Abbey. Relics of the illfated expedition of 1849 were found, and suggested this picture to the great painter. Two Polar bears have come upon these remnants of a human expedition. One has in his teeth a piece of the Union Jack, which he is dragging from the fallen mast, the other is crunching up a bone from which the flesh has long since disappeared.

Exhibited, Royal Academy, 1864.
Collection E. J. COLEMAN, of Stoke Park, until 1881.

93 TOPAZ.

By ALBERT MOORE. Canvas 35 × 16½ inches.
Lent by HUMPHREY ROBERTS, ESQ.

ALBERT MOORE was born at York, in 1841. His father was a portrait painter of some eminence in the North, and he was brother to Henry Moore, A.R.A., the distinguished marine artist, and another brother was J. C. Moore, the painter. His two elder brothers were also artists, and it has sometimes happened that the five brothers have exhibited pictures at the same Royal Academy Exhibition. Albert Moore came to London at the age of fourteen, and studied for a short time at the Royal Academy. He died in 1895, at the age of 55.

94 JUST AWAKE.

By SIR J. E. MILLAIS, BART., P.R.A. Canvas 36 × 27 inches.
Lent by HOLBROOK GASKELL, ESQ.
Exhibited, Royal Academy, 1867.
Engraved in Mezzotint by T. O. BARLOW, R.A., and published by MESSRS. HENRY GRAVES & CO.

A CHILD of nine or thereabouts has been awakened by the gathering sunlight in her room and by the singing of a favourite bird.

The painter's daughter, Miss Effie Millais, now Mrs. James, was the model in this instance.

95 THE PORT OF VENICE; WITH TRABACCOLO OR WINE VESSELS OF THE ADRIATIC.

By E. W. COOKE, R.A. Canvas 17½ × 29 inches.
Lent by C. T. HARRIS, ESQ., C.C.
Collection of SIR CHARLES BOOTH, BART., until 1897.

EDWARD WILLIAM COOKE, R.A., was born in London in 1811 and was the son of a well-known engraver. His first work was both illustration and a series of etchings of river and coast scenery. He executed his first oil painting in 1832, and devoted himself to marine painting. He was made Associate of the Royal Academy in 1851, and Academician in 1864. He visited Italy, Spain, and Holland, the latter country no less than fifteen times. He died in 1880.

96 AURORA.

By G. F. WATTS, R.A. Canvas 34 × 36 inches.
Lent by MRS. LEES.

97 SEA PIECE.

By J. S. COTMAN. Canvas 10 × 13 inches.
Lent by HUMPHREY ROBERTS, ESQ.

JOHN SELL COTMAN was born at Norwich in 1782. At the age of 18 he came to London and exhibited at the Royal Academy. Six years later he returned to Norwich and became Member and Secretary of the Norwich Society of Artists. After a residence of some years at Yarmouth, and frequent visits to France, he was appointed, in 1834, Professor of Drawing in King's College School, London, which post he held until his death in 1842. He was elected an Associate of the Water Colour Society in 1825.

98 THE RIDER ON THE WHITE HORSE.

By G. F. WATTS, R.A. Canvas 26 × 21 inches.
Lent by JAMES KNOWLES, ESQ.

"And I saw, and behold a white horse: and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering and to conquer."

99 TIGERS AT DAWN.

By J. M. SWAN, A.R.A. Canvas 21½ × 49 inches.
Lent by CAPTAIN JOHN AUDLEY HARVEY.
Exhibited, Royal Academy, 1895.

100 THE PIED PIPER OF HAMELIN.

By J. E. CHRISTIE. Canvas 27 × 38 inches.
Lent by ROBERT H. BRECHIN, ESQ.

101 SNOW IN SPRING.

By G. H. BOUGHTON, R.A. Canvas 24 × 40 inches.
Lent by T. H. ISMAY, ESQ.
Exhibited, Royal Academy, 1877.

102 BURCHELL AND SOPHIA IN THE HAYFIELD.

By W. MULREADY, R.A. Panel 24 × 20 inches.
Lent by the EARL OF NORTHBROOK, G.C.S.I.
Exhibited, Royal Academy, 1847.
Manchester Art Treasures Exhibition, 1857.
International Exhibition, 1862.

WILLIAM MULREADY was born at Ennis, Ireland, 1786. From the age of fifteen he supported himself, and is believed to have tried scene-painting, for in later years he was wont to say that he painted on a very large scale when he was young. At the age of fourteen he entered the Academy Schools, and showed great perseverance. In these early days he taught drawing to many persons of note, one of them being Miss Milbanke, afterwards Lady Byron. He was elected Associate and Royal Academician in one year, his name never appearing in the catalogue with the lesser title. Among his earliest friends was John Varley, whose sister he married when he was little more than seventeen years of age, but the union was an unhappy one, resulting in early separation, and this sad experience remained a trouble to him all his life. He died in 1863.

103 THE DRAGON OF WANTLEY.

By SIR E. J. POYNTER, P.R.A. Canvas 56½ × 168 ins.
Lent by the EARL OF WHARNCLIFFE.
Exhibited, Royal Academy, 1873.

THE fight between More of More Hall and the Dragon of Wantley.

GALLERY III.

104 THE JUGGLER.

By L. ALMA TADEMA, R.A. Canvas 31 × 19 inches.
Lent by STEPHEN G. HOLLAND, ESQ.
Exhibited, Royal Academy, 1870.

105 THE SHY PUPIL.

By G. A. STOREY, A.R.A. Canvas 35 × 45 inches.
Lent by JOHN W. SLATER, ESQ.
Exhibited, Royal Academy, 1866.

106 ALWAYS WELCOME.

By MRS. ALMA TADEMA. Canvas 15 × 21 inches.
Lent by MERTON RUSSELL COTES, ESQ., J.P., F.R.G.S.
Exhibited, Grosvenor Gallery, 1887.

107 "HE LOVES ME, HE LOVES ME NOT."

By L. ALMA TADEMA, R.A. Canvas 25 × 18 inches.
Lent by JAMES MASON, ESQ.
Etched by LEOPOLD LOWENSTAM, Published by MR. STEPHEN T. GOODEN, 57, Pall Mall.

108 THE LOST PATH.

By FREDERICK WALKER, A.R.A. Canvas 33 × 28 ins.
Lent by H. F. MAKINS, ESQ.
Exhibited, Royal Academy, 1863.
Etched by T. WALTNER.

"A WOMAN caught in a snowstorm, which has made of the cross-country path a trackless drift, presses on swiftly, holding her sleeping child wrapped from harm in her shawl; her half-seen face, as she closely presses the precious burden to her bosom, shows courage to fight for life, yet with little hope." —[CLAUDE PHILLIPS.]

FREDERICK WALKER was born at Marylebone in 1840, and early in life became a student at the Royal Academy. He had already begun to draw on wood, and received employment on the periodicals "Once a Week," "The Cornhill Magazine," and other illustrated publications. In 1866 he was elected a member of the Society of Painters in Water Colours, and in 1871 an Associate of the Royal Academy. He died in 1875, at the early age of thirty-five, and was buried at Cookham, where his brother artists erected a tablet to his memory. Cookham was in the midst of his favourite sketching haunts. His pictures have great feeling, and any incident he painted was clothed by him with an intensely poetic beauty. He is represented in the National Collection by "The Vagrants," painted in 1868, and by "The Harbour of Refuge."

109 THE FOUNTAIN.

By G. R. LESLIE, R.A. Canvas 41 × 28 inches.
Lent by WILLIAM KENRICK, ESQ., M.P.
Exhibited, Royal Academy, 1873.

110 THE FERRY INN.

By R. W. MACBETH, A.R.A. Canvas 14½ × 30 inches.
Lent by HUMPHREY ROBERTS, ESQ.

111 BRUNHILDA.

By G. F. WATTS, R.A. Canvas 21½ × 25½ inches.
Lent by MRS. RUSSELL BARRINGTON.

112 PLUM PUDDING.

By T. WEBSTER, R.A. Panel 8½ × 14½ inches.
Lent by C. T. HARRIS, ESQ., C.C.

113 BLACK HORSE AND A PLOUGH BOY.

By EDWARD STOTT. Canvas 24¼ × 16½ inches.
Lent by C. T. HARRIS, ESQ., C.C.

114 A SPANISH COQUETTE.

By J. B. BURGESS, R.A. Canvas 12 × 9 inches.
Lent by SIR JOSEPH PULLEY, BART.

115 IS IT A MOUSE?

By E. J. GREGORY, A.R.A. Panel 8 × 10 inches.
Lent by C. J. GALLOWAY, ESQ.
Exhibited, Dudley Gallery, 1877.

116 MAY DAY.

By RANDOLPH CALDICOTT. Canvas 5 × 8½ inches.
Lent by the CORPORATION OF MANCHESTER.

RANDOLPH CALDICOTT was born at Chester in 1846. He came to London in 1872, and is understood to have received no art education. He is well known as a book-illustrator, and in 1875 published his drawings for Washington Irving's Sketch Book, and, later, many children's books—"The House that Jack Built," "John Gilpin," etc. He was a member of the Water Colour Society, but rarely exhibited in public galleries. He was a sufferer through life from an affection of the heart, which made all exercise difficult to him. He died at Florida in 1886 at the age of forty.

117 LOVE'S JEWELLED FETTER.

By L. ALMA TADEMA, R.A Canvas 25 × 18 inches.
Lent by GEORGE McCULLOCH, ESQ.
Exhibited, New Gallery, 1895.

118 INNOCENCE.

By G. CLAUSEN, A.R.A. Canvas 14 × 12 inches.
Lent by HUMPHREY ROBERTS, ESQ.

119 INTRUDERS.

By E. J. GREGORY, A.R.A. Canvas 35 × 21 inches.
Lent by C. J. GALLOWAY, ESQ.

120 DAY DREAMS.

By VALENTINE C. PRINSEP, R.A.
Canvas 24 × 20 inches.
Lent by MRS. LEES.

120a MRS. WILLIAM NEWALL.

By LUKE FILDES, R.A. Canvas 30 × 22 inches.
Lent by WILLIAM NEWALL, ESQ.
Exhibited, Royal Academy, 1893.

121 BAWDSEY FERRY.

By W. L. WYLLIE, A.R.A. Canvas 12 × 24 inches.
Lent by W. CUTHBERT QUILTER, ESQ., M.P.

122 THE PLOUGH.

By FRED. WALKER, A.R.A. Panel 16½ × 24½ inches.
Lent by HUMPHREY ROBERTS, ESQ.

THE finished study for, or a finished reduction of, the large picture, in the possession of the Marquis de Misa.

123 THE PIPING FISHER BOY.

By J. M. SWAN, A.R.A. Canvas 13 × 17 inches.
Lent by HUMPHREY ROBERTS, ESQ.

124 BLACK DIAMONDS.

By W. L. WYLLIE, A.R.A. Canvas 18 × 32 inches.
Lent by E. T. BALDWIN, ESQ.

125 VALKYRIE.

By FREDERICK SANDYS. Canvas 31 × 16½ inches.
Lent by EDWARD M. DENNY, ESQ.
Collection of F. R. LEYLAND until 1892.

THE picture shows a Valkyrie, or Norse Sorceress, consulting her familiar, in the form of a raven, on the career of Harold Harfagr, or the Fair-haired, who was the son of Halfdan the Black, King of a small district in Norway, about A.D. 850. The words of the sorceress, translated from the Norwegian, read :—

> The young King—the Norse king,
> Whose keels cut the brine ;
> Red-rimmed are his bucklers ;
> Betarr'd are his oars ;
> His sails are all bleached
> With the sea-spray and showers.

Among the early Northmen the raven was a sacred bird. Two of them, it is said, Hugin and Munin, sat on Odin's shoulders, and only flew away to bring him intelligence of what happened in the world. Especial confidence was placed in their omens.

126 HEAD OF A LADY.

By FREDERICK SANDYS. Canvas 18 × 14 inches.
Lent by W. CUTHBERT QUILTER, ESQ , M.P.

127 THE BATH OF VENUS.

By SIR E. BURNE-JONES, BART. Paper 52 × 18 ins
Lent by W. CONNAL, ESQ., JUN.

128 APRIL LOVE.

By ARTHUR HUGHES. Canvas 36 × 20 inches.
Lent by HENRY BODDINGTON, ESQ.
Collection of J. F. HUTTON.
Exhibited, Royal Academy, 1854.

129 DAWN.

By SIMEON SOLOMON. Canvas $14\frac{1}{4}$ × $20\frac{1}{4}$ inches.
Lent by HENRY BODDINGTON, ESQ.

130 PIPING HOME.

By PHIL. R. MORRIS, A.R.A. Canvas 20 × 30 inches.
Lent by W. CUTHBERT QUILTER, ESQ., M.P.

131 FERDINAND LURED BY ARIEL.

By SIR J. E. MILLAIS, BART., P.R.A.
Panel 26 × 21 inches.
Lent by H. F. MAKINS, ESQ.
Exhibited, Royal Academy, 1850.

MIRANDA'S lover has just emerged from the mazes of a wood, through which he has been led by Ariel. His ear catches the faint music of the gauze-winged company that flutter about him—

"Where should this music be? i' the air or the earth?"

The scene is flooded with sunlight, so that the foliage and herbage are of vivid green, shining with the moisture of late rain.

132 THE BELOVED (OR THE BRIDE).

By D. G. ROSSETTI. Panel 33½ × 30 inches.
Lent by GEORGE RAE, ESQ.

"SHE shall be brought unto the king in raiment of needlework; the virgins that be her fellows shall bear her company, and shall be brought unto thee." She advances towards the bridegroom, and is in the act of drawing from her face and throat a thin green veil.

Dated 1865-6. Repainted 1873.

GABRIEL CHARLES DANTE ROSSETTI was born in London in 1828. He was the son of Gabriele Rossetti, who was exiled from Italy for his political opinions and came to London. He entered the Schools of the Royal Academy in 1846, and in 1848 became the prime mover in the famous pre-Raphaelite revolt. In 1850 he edited "The Germ,' a periodical which demonstrated the principles of the brotherhood; but it was short-lived. Among the works painted according to its principles was the "Ecce Ancilla Domini," now in the National Gallery. For the next ten years his chief productions were a series of water colours inspired by passages in the "Vita Nuova" and the "Divina Commedia." In 1860, after a long engagement, he married Elizabeth Eleanor Siddall, a girl of characteristic beauty and the model for some of his most famous works. She died in 1862 from an overdose of laudanum, and on the day of her burial Rossetti placed the manuscript of all his poems, as a last gift, in her coffin. In the autumn of that year he removed to Cheyne Walk, Chelsea, and between that time and 1869 produced some of his finest paintings, achieving a splendour of colour that may be compared with the productions of the great Venetians, and has seldom been surpassed in modern times. In 1869 he was prevailed upon to permit the exhumation of his buried manuscripts, and in the following year the first collection of his poems appeared. At this time symptoms of weak health appeared, and he suffered terribly from insomnia. To obtain relief he resorted to chloral, with the customary results. Early in 1882 he went to Birchington, and on Easter Sunday of that year he died.

133 A HUGUENOT, ON ST. BARTHOLOMEW'S DAY, REFUSING TO SHIELD HIMSELF FROM DANGER BY WEARING THE ROMAN CATHOLIC BADGE.

By SIR J. E. MILLAIS, BART., P.R.A. Canvas 36 × 24 ins. Lent by T. H. MILLER, ESQ.

> "When the clock of the Palais de Justice shall sound upon the great bell at daybreak, then each good Catholic must bind a strip of white linen round his arm, and place a fair white cross in his cap."—*Vide* the order of the Duke of Guise.

A ROMAN Catholic lady, during a stolen interview, is entreating her Protestant lover, with the most moving supplication, to wear the white scarf. She clings to him, and endeavours to tie it round his arm, but he gently prevents her.

The lady wears a black figured dress, with puffed sleeves slashed with yellow at the shoulder. Her lover's tunic is of rich purple; black hose and shoes; white frill round the neck and a gold chain, from which a medallion is suspended. The model for the lady was a Miss Ryan, and General Lemprière was the model for the Huguenot.

The picture was exhibited at the Royal Academy in 1852, when crowds stood before it all day. The painter at that time was not twenty-three years of age.

134 THE LAST MOMENTS OF RAPHAEL.

By HENRY N. O'NEILL, A.R.A. Canvas 78 × 54 ins.
Lent by LORD ARMSTRONG, C.B.
Exhibited, Royal Academy, 1866.
Collection of SAMUEL MENDEL until 1872.
Collection of BARON GRANT until 1877.

RAPHAEL died on the anniversary of his birthday, of a malignant fever, which proved fatal after running a course of fourteen days. He was in his thirty-seventh year. The scene depicted is an impressive one; the great painter lies on a couch before an open window. It is Good Friday, the 8th of April, 1520, a time when primroses, some of which are scattered on the floor, are plentiful. Already the evening light catches the summit of Monte Mario. The friends of Raphael are around his bed; Giulio Romano holds his arm, Peruzzi is on the spectator's left, Giovanni de Udine against the wall, and Mark Antonio stands in the centre. At the foot of the bed are ecclesiastics, among whom is Cardinal Bibiana, the uncle of the girl to whom Raphael was engaged. The chalice, candle and monstrance show that the last offices of religion have been administered. Death is at hand, but for a moment the spirit kindles as the dying man's last great work, "The Transfiguration," is unveiled before him.

HENRY NELSON O'NEIL, A.R.A., was born at St. Petersburg, in 1817. In 1823, he was brought by his parents, who were English, to London, and in 1836 he was a student at the Royal Academy, exhibiting his first picture there in 1839. He was elected an Associate in 1860, and died in 1880.

135 MAY MORNING ON MAGDALEN TOWER, OXFORD.

By W. HOLMAN HUNT, R.W.S. Canvas 60 × 79 ins.
Lent by the Artist.

136 SCENE FROM "TWO GENTLEMEN OF VERONA."

By W. HOLMAN HUNT, R.W.S. Canvas 38 × 52 in.
Lent by the CORPORATION OF BIRMINGHAM.
Exhibited, Royal Academy, 1851.

THE picture shows Valentine rescuing Sylvia from Proteus. Valentine is in the centre of the picture, his arm thrown around Sylvia. Proteus is to the right, and on the left is Julia, leaning against a tree. In the background are the Outlaws advancing with their captives, the Duke of Milan, Sylvia's father, and Thurio, Valentine's rival.

This picture was much assailed when it was first exhibited forty-six years ago, but Mr. Ruskin wrote courageously of its merits. "There is not," he said, "a single study of drapery in the whole Academy, be it in large works or small, which for perfect truth, power, and finish, could be compared with the black sleeve of Julia, or with the velvet on the breast and the chain mail of Valentine."

The Sylvia was painted from Miss Siddall, afterwards the wife of Dante Gabriel Rossetti.

137 RUNCORN.

By WILLIAM DAVIS. Canvas 26 × 44 inches
Lent by GEORGE RAE, ESQ.

WILLIAM DAVIS was born in Dublin, 1812. His father was a solicitor, whose profession he intended his son to follow, but the natural taste for art was too strong, and his son entered the Royal Dublin Society as a student; among his fellow-workers was Foley, the sculptor. When his studies were completed he set up at Dublin as a portrait painter, but meeting with small success in that line, he removed to the banks of the Mersey, where better fortune awaited him. In due time he became a member of the Liverpool Academy, at that period the most important Art Society in the provinces. He exhibited constantly at the Royal Academy. In 1870 he removed to London, where he died in 1873. His sketches of herbage are vividly but harmoniously green. The subjects he peculiarly favoured were wide stony wastes, terminating on sea sands. He was a prominent representative of the Liverpool school of painters, which flourished in the first half of the present century. This school was one of the latest survivals of the social state prevailing in England before the introduction of railways.

138 A BAZAAR IN CAIRO.

By SIR JOHN GILBERT, R.A., P.R.W.S.
Canvas 39 × 26 inches.
Lent by W. PELHAM BULLIVANT, ESQ., J.P.

139 THE BLIND GIRL.

By SIR JOHN E. MILLAIS, BART., P.R.A.
Canvas 32 × 21 inches.

Lent by the CORPORATION OF BIRMINGHAM.
Exhibited, Royal Academy, 1856.
Presented by Alderman WILLIAM KENRICK, M.P., to the Art Gallery of the City of Birmingham.

THE village represented in the background is Icklesham, near Winchelsea. Mr. Ruskin's note of this exquisite work reads :—"The common is a fairly spacious bit of ragged pasture, and at the side of the public road passing over it, the blind girl has sat down to rest awhile. She is a simple beggar, not a poetical, or vicious one ; a girl of eighteen or twenty, extremely plain-featured, but healthy, and just now resting, not because she is much tired, but because the sun has but this moment come out after a shower, and the smell of the grass is pleasant. The shower has been heavy, and is still so in the distance, where an intensely bright double rainbow is relieved against the departing thunder cloud. The freshly wet grass is all radiant through and through with the new sunshine ; the weeds at the girl's side as bright as a Byzantine enamel, and inlaid with blue veronica ; her upturned face all aglow with the light that seeks its way through her wet eyelashes. Very quiet she is, so quiet that a radiant butterfly has settled on her shoulder, and basks there in the warm sun. Against her knee, on which her poor instrument of beggary rests, leans another child, half her age—her guide ; indifferent this one to sun or rain, only a little tired of waiting."

140 MORNING.

By M. R. CORBET. Canvas 8 × 21 inches.
Lent by GEORGE McCULLOCH, ESQ.

141 THE CAVALIER AND THE PURITAN.

By W. S. BURTON. Canvas 41 × 35 inches.
Lent by ALBERT WOOD, ESQ.
Exhibited, Royal Academy, 1856.

A LADY and her Puritan lover, passing along a roadway that skirts a dense wood, come on a spot where a fierce conflict has taken place, and where one of the combatants has been left desperately wounded, his pockets being then searched for papers, and the cards falling out, which are seen on the right of the picture. He has lain there so long that a spider has woven its web round the sword, and upon it has gathered the morning dew. The lady is compassionately endeavouring to do what she can, though late, to tend the terrible wound, while the Puritan merely looks on, the bitter spirit felt by him for all Cavaliers showing itself especially in this case, where the richly-apparelled and evidently high-born Royalist awakens immediate jealousy, shown by the closely-drawn lips and the clenched hand behind him.

142 LOVE'S PASSING.

By MRS. EVELYN DE MORGAN. Canvas 29 × 44 ins.
Lent by W. DE MORGAN, ESQ.

143 A VISION OF FIAMMETTA.

By D. G. ROSSETTI. Canvas 57 × 37 inches.
Lent by CHARLES BUTLER, ESQ.
Painted 1878.
Collection of MR. W. A. TURNER.

144 THE LAST OF ENGLAND.

By FORD MADOX BROWN.
Canvas 32½ × 29½ inches, almost circular.
Lent by the CORPORATION OF BIRMINGHAM.
Painted 1855.
A duplicate, but much smaller in size, and painted in 1860, is in the possession of MR. GEORGE RAE.

THIS picture treats of the great emigration movement which culminated about 1852. In the painter's note of this work, he states that he singled out for his subject a couple from the middle class, high enough through education and refinement to appreciate all they are giving up in leaving their native land, and yet depressed in means to the extent of having to put up with the discomforts and humiliations incident to a vessel "all one class." The man is shielding his wife from the sea spray with an umbrella, as he broods over

blighted hopes and severance from all he has been striving for. Various incidents are in the background, the most noticeable being the reprobate who shakes his fist at the land of his birth, as though that were answerable for his want of success.

FORD MADOX BROWN was born at Calais in 1821. He was educated on the Continent, and studied Art at the Academy at Bruges, and also at Ghent and Antwerp, and at the age of twenty-three submitted cartoons for the competition for the wall decoration at Westminster. In 1848 he was sought out by Rossetti, with the intention of being received by him as a pupil, and a strong friendship was formed between the two men. In 1865 he exhibited fifty of his pictures in a Gallery in Piccadilly. His greatest production is considered to be one entitled "Work," now in the Corporation of Manchester Gallery. It was in the first Guildhall Exhibition in 1890. For many of the later years of his life he was engaged in decorating in fresco the Town Hall of Manchester. He died in 1893.

145 FRIENDS.

By WILLIAM HUGGINS. Canvas 25 × 30 inches.
Lent by GEORGE RAE, ESQ.

WILLIAM HUGGINS was born at Liverpool in 1820. He was a painter of animals and was known in his birthplace as the "Liverpool Landseer." He received his early education at Liverpool, but afterwards resided principally at Chester and in North Wales. He died at Chester in 1884.

146 THE STONEBREAKER.

By JOHN BRETT, A.R.A. Canvas 20 × 27 inches.
Lent by JAMES BARROW, ESQ.
Exhibited, Royal Academy, 1858.

MR. RUSKIN said of this picture: "I know no such thistledown, no such chalk hills and elm trees, no such natural pieces of far-away cloud in any of their (the Pre-Raphaelites') works."

147 MARY MAGDALENE AT THE DOOR OF THE HOUSE OF SIMON THE PHARISEE.

By D. G. ROSSETTI. Canvas 25 × 23½ inches.
Lent by THE RIGHT HON. GERTRUDE COUNTESS OF PEMBROKE.

MARY has left a festal procession, and is ascending, by a sudden impulse, the steps of the house where she sees Christ. Her lover is following her, and is endeavouring to allure her back.

148 THE SISTERS.

By SIR J. E. MILLAIS, BART., P.R.A.
Canvas 41 × 42 inches.
Lent by MRS. LEES.
Exhibited, Royal Academy, 1868; Exposition Universelle Paris, 1878.

THE painter's three daughters. In the centre is Miss Effie Millais, now Mrs. James, who is seen also in the picture of "Just Awake" (No. 94); on the left is Miss Mary, and on the right is Miss Caroline Millais, the model for the companion picture, called "Asleep."

JOHN EVERETT MILLAIS was born at Southampton in 1829. Early in life he entered the Academy Schools, and earned in turn every honour that they had to bestow. In 1848 he became connected with Rossetti and Holman Hunt in the Pre-Raphaelite Brotherhood, working on methods which were approved and encouraged by Mr. Ruskin. Among other works painted at this time, two of the most striking, the "Ferdinand and Ariel," and "The Huguenot," are now in this collection, the latter procuring for him immense popularity and thoroughly establishing his reputation. He is the painter also of many landscapes of remarkable beauty and poetic feeling, one of the most charming being "Chill October," painted in 1871, and exhibited in the present collection. He was elected Associate of the Royal Academy in 1853, and Academician in 1864. On the death of Lord Leighton in 1896, he was unanimously elected President, but died in the August following. He was created a Baronet in 1885.

149 A STIFF BREEZE.

By ALFRED VICKERS. Canvas 18 × 26 inches.
Lent by C. WENTWORTH WASS, ESQ.

150 PAOLO AND FRANCESCA DA RIMINI.

By FRANK DICKSEE, R.A. Canvas, circular, 51 in.
Lent by W. K. D'ARCY, ESQ.
Exhibited, Royal Academy, 1895.
Photogravure published by the FINE ART SOCIETY, 148, New Bond Street.

"In its leaves that day we read no more."

FRANCESCA, the beautiful daughter of Guido de Polenta, Lord of Ravenna, was wedded towards the close of the thirteenth century to Lanciotto, son of the Lord of Rimini, a man deformed in his person, who, later, discovered her in guilty companionship with his brother Paolo, and slew both him and her. The tragic event occurred in Dante's lifetime, and he twice refers to it in his "Divina Commedia," and speaks of his encountering Paolo and Francesca in the second circle of "Hell," where carnal sinners are tossed about ceaselessly in the darkness by furious winds. Francesca then tells him her sad story. and Dante is so overpowered by pity that he sinks into a swoon. He had probably known her when an innocent girl living under her father's roof. The episode is said to have been written by him in the very house at Rimini in which Francesca was born. It is recorded that Paolo and Francesca were buried together, and that, three hundred years afterwards, their bodies were found at Rimini, with Francesca's silken garments yet fresh.

151 THE MENDICANTS' HOSPITAL, VENICE.

By JAMES HOLLAND. Canvas 25 × 36 inches.
Lent by ABEL BUCKLEY, ESQ.

JAMES HOLLAND was born at Burslem in 1800, and came to London in 1819. For some time he supported himself by painting flowers, exhibiting his works at the Royal Academy. Not until 1831 did he devote himself to landscape painting. His constant visits to the Continent resulted in the production of many excellent works, both in oil and water colours. In 1858 he was elected a member of the Society of Painters in Water Colours. He died in London in 1870.

152 ST. CECILIA.

By J. W. WATERHOUSE, R.A. Canvas 46 × 77 ins.
Lent by GEORGE McCULLOCH, ESQ.
Exhibited, Royal Academy, 1895

153 SUMMER DAYS FOR ME.

By ALFRED W. HUNT, R.W.S. Canvas 37 × 61 ins.
Lent by MRS. NEWALL.

154 ST. ELIZABETH OF HUNGARY SPINNING WOOL FOR THE POOR.

By MARIANNE STOKES. Canvas 38 × 24 inches.
Lent by LEOPOLD HIRSCH, ESQ.
Exhibited, New Gallery, 1895.

155 "WHEN A MAN'S SINGLE, HE LIVES AT HIS EASE."

By J. WATSON NICOL. Canvas 24 × 36 inches.
Lent by MERTON RUSSELL COTES, ESQ., J.P., F.R.G.S.
Exhibited, Royal Academy, 1877.
Etched by VICTOR LHUILLIER. Published by MR. R. DUNTHORNE, Vigo Street, Regent Street.

156 MARY STUART.

By EYRE CROWE, A.R.A. Canvas 40 × 56 inches.
Lent by the Artist.
Exhibited, Royal Academy, 1868.

MARY QUEEN OF SCOTS was beheaded at Fotheringay Castle on the 8th of February, 1587. Her remains were covered with an old cloth torn from a billiard table, and conveyed to a large upper chamber, where they were left, as seen in the picture, to await the process of embalming. She was scarcely forty-four years of age, Queen of Scotland, sometime Queen of France, and claimant of the crown of England. She was three times wedded before she was twenty-five. So great was the indignation in Scotland at the piteous execution, that King James would not receive the envoy despatched by Elizabeth to express her sorrow for what she termed the "miserable accident"; he was warned by James not to advance further than Berwick, as it would be impossible to protect his life from the fury of the people if he ventured

to enter Scotland. Mary's remains were conveyed six months later to Peterborough Cathedral, where they were interred with great pomp; all the faithful attendants of her imprisonment followed her, and indignantly repelled the courtesies offered them by the English Queen, preferring their own dresses to the black cloth Elizabeth sent for them, and declining altogether the banquet provided for the mourners, saying that "their hearts were too sad to feast." Twenty-five years later, on her son's accession to the English throne, the body was exhumed, and carried with reverential care to Westminster, where it now lies, in the South aisle of Henry VII.'s Chapel.

157 PASSING DAYS.

By J. M. STRUDWICK.
Canvas 14½ × 44 inches; arched top.
Lent by WILLIAM IMRIE, ESQ.
Collection of HENRY HILL, ESQ., until 1889.
Exhibited Grosvenor Gallery, 1878.

THE picture represents the days of a man's life passing before him. His early days are seen in the joyous children to the right; other days pass on, till the latest are seen approaching from the left. Two happy days have just passed, and the two beautiful forms that represent them stretch out their hands to him, as fain to linger, and he, with regretful mien, would fain they stayed; but the scythe of Time interposes, and they pass on, followed by a day of adversity, whose pathway is over the thorny briar, and who, with bowed head, sheds tears as she passes. On the right is the pleasant winding river and the fruit tree in blossom, and on the left the leafless tree and the tolling bell.

158 MRS. RAWLINSON.

By W. B. RICHMOND, R.A. Canvas 30 × 25 inches.
Lent by W. G. RAWLINSON, ESQ.

159 READING THE WILL.

By F. D. HARDY. Canvas 27 × 35 inches.
Lent by GEORGE GURNEY, ESQ.
Painted 1870.
Collection of J. EDEN, until 1874.

160 THE RIVAL ROSES.

By JOHN PETTIE, R.A. Canvas 28 × 41 inches.
Lent by G. J. FENWICK, ESQ.
Exhibited, Royal Academy, 1871.

THE war that broke out in the reign of Henry VI. arose from the rival claims of the Houses of York and Lancaster to the crown. The Duke of York was descended from the third son of Edward III., and King Henry VI. from the fourth son. The scene depicted is in the Temple Gardens. Richard, Duke of York, standing to the left, plucks a white rose, and calls upon his followers to pluck a similar rose with him. The Duke of Somerset, boldly fronting him, gathers a red rose, and commands the supporters of the Duke of Lancaster to do the like. The thoughtful lawyer in the rear seems to foresee the calamitous effect on the country of the position taken up by these two determined men. The partisans of either House

thereafter wore the white or red rose as a distinctive badge, and the contest became known throughout the world as the "Wars of the Roses." Many powerful nobles sided with York, among them the renowned Earl of Warwick. Thirty thousand persons, it is recorded, lived daily at his board, and he was the last of those mighty barons who may be said to have overawed the Crown. But Lancaster could also count many potent nobles, and was, moreover, supported by the actual possession of the Royal authority. Gradually the people grew divided in their sentiments, but not until Henry had sat on the throne for thirty-three years did an appeal to arms take place. The "Wars of the Roses" lasted for thirty years; no fewer than twelve pitched battles were fought, and the terrible conflict almost annihilated the ancient nobility of the land.

161 ON THE BEACH AT OSTEND; SQUALLY WEATHER.

By E. W. COOKE, R.A. Canvas 12 × 20 inches
Lent by MRS. NATHAN.

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